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FOR AND ABOUT PEOPLE IN THE INDUSTRY

VOL. 1, NO.10, FEBRUARY, 1967

## BEHIND THE SCENES

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COLLEGE HELPERS—Charles Vasser (left), theater arts instructor at Valley College in Van Nuys, presented plaques of appreciation to men in film industry who have helped set up cinematography classes on campus. They are (from left) Peter Gibbons, head of the camera department of CBS Studio Center; Marvin Stern, manager, rental division, Birns and Sawyer; Gene Fowler, film editor for CBS; and Douglas Schwartz, CBS film director and former Valley College student.

Editor and Publisher: DOROTHY H. DENNY

Art Director  
DOTI FIORELLO

Advertising Director  
ALBERTA COWLES

Contributors  
ALLAN BODE  
JACK FOLEY  
JOHN RINGO GRAHAM  
BILL ERWIN  
BEVERLY LOWE  
MABEL DE CINCOS  
DAVE PRESTON

Telephone S**Tate 9-9858, ST 5-0401.**

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# STUDIO TALK by John Ringo Graham

Frank Vandermace, former Universal Pictures actor and propman, will be feted on his hundredth birthday, Feb. 3, by Universal and the Motion Picture Country House and Hospital in Woodland Hills, it was announced by George L. Bagnall, president of the Motion Picture Relief Fund.

Vandermace, who retired from Universal in 1938 at 71 years of age, began to work in 1938 when 71 years old, began to work for the studio (then known as Nestor Film Co.) in 1912.

\* \* \*

Rosalind Russell has been set to star in the title role of Universal's forthcoming Ross Hunter production, "Rosie," based on Ruth Gordon's hit Broadway play, "A Very Rich Woman." Jacque Mapes will make his debut as a producer under his recently signed Universal contract. Hunter will be executive producer on the Technicolor comedy scripted by the noted playwright, Samuel Taylor.

\* \* \*

Rod Brian, former Universal City Studios tour guide, has been signed by producers Herbert and Willeta Leonard for the key role of a Riviera playboy in Universal's "The Perils of Pauline," starring Pat Boone, Pamela Austin and Terry-Thomas.

Brian, who was a tour guide for over a year, also recently appeared in Universal's "The King's Pirate" and "Banning."

\* \* \*

Establishing headquarters at Drum City, writer-producer Dan Barton, Anald Franks and Roy Harde announce formation of School Days Record Company, cutting their first record called "The Van Nuys Hop." Barton is also associated, as v-p with Cliff Robertson Associates.

\* \* \*

Farrest Tucker, Lorry Storch and Ken Barry of the "F Troop" telefilm series will entertain at the 14th annual Golden Reel awards dinner of Motion Picture Sound Editors March 18 at the Century Plaza Hotel, according to president Leonard Corsa.

\* \* \*

Damnic Arbusta has joined Screen Gems telelubery wing as o director, reports Harvey Raphael, v.p. and general manager of the division.

\* \* \*

The American Cancer Society has retained the industrial film division of Hanna-Barbara Productions Inc., to produce an animated 60-second "stone-age" commercial with Fred Flintstone, star of H-B's "The Flintstones," telling of cancer's seven warning signals.

\* \* \*

Jack L. Warner is making another armed forces documentary - this time about the U.S. Air Force. James Stewart, (a U.S. AF Reserve General) now at WB for "Firecrack," will narrate and appear in "Airpower."

\* \* \*

Joe Posternak is staging, Jon Murray will emcee and Harv Pressnell, Mary Ann Mabley and Janine Samners will entertain at the 28th annual charity ball of Junior Auxiliary of the L.A. Jewish Home for the Aged Feb. 26.

Geargie Stall is music director and Jack Cummings chairman of entertainment.

## Theatre Arts 49

The theater arts department at Valley College showed its appreciation to the cinema and television industry by presenting engraved plaques to leaders who have helped start a motion picture curriculum on the Van Nuys campus.

The first motion picture class to be offered on the two-year college level is in progress this semester, and a second is planned for the spring semester beginning Feb. 6.

Plaques were presented to Gene Fowler, film editor for CBS; Peter Gibbons, Malibu, head of the CBS Studio Center camera department; Marvin Stern, Encino, manager of the rental division of Birns and Sawyer motion picture equipment sales and rental firm; and Douglas Schwartz, a CBS firm director and former Valley College student.

"Without the help of these people we could never have gotten our film classes started," explained Charles Vasser, theater arts instructor working on the new courses.

"These men have been instrumental in helping us obtain donations of equipment needed to teach our cinematography class," he added.

Students in the first class are learning the roles of various technical artists in the film field from cameraman to director. They now are working on production of a film, the first such project ever undertaken in a Valley College class.

"We are terribly interested in seeing this program succeed," Fowler said upon receiving his plaque. "It is important to our industry to help people learn this craft of ours."

The new class, Theater Arts 49, covers the history of motion pictures and television and will be given at 6:45 p.m. Mondays during the spring semester.

It is primarily a lecture course which utilizes films for illustrative purposes, Vasser said.

Registration in either of the two cinema courses may be made in the Valley College Admissions Office, 5800 Fulton Ave., Van Nuys, from 6 to 8:30 p.m. Mondays through Thursdays.

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## 'The Miracle on Stage 28'

Charlton Heston, tall and commanding, stands atop a podium facing seventy serious-faced musicians seated in concert formation. Suddenly, he extends his arms, holds them high for a frozen moment and then whips his baton into a cutting downbeat that tears from the symphony the electrifying "ta-ta-tataaaa" that begins Beethoven's mighty "Fifth" and Universal Studios' cavernous Stage 28 is filled wall-to-wall and floor-to-ceiling with glorious music. The opening scene of "The Battle Horns" has begun.

That such music could be created by one man and recreated by seventy is a miracle, but an even greater miracle is that what you are seeing and hearing is not reality but illusion. Charlton Heston can't read a note of music and the musicians you see performing are making no sound. The music you hear was recorded months ago by the Los Angeles Symphony. So perfectly welded are the mute musicians and the recorded music, you will believe and enjoy what the screen asks you to believe.

Excepting the actors who are portraying orchestra members, every musician in the symphony is a top Hollywood professional. Most of the actors are well-known stage and film personalities. There's Leslie Neilson, who plays the concertmaster. A non-musician, he plays the violin like a virtuoso. Leading lady Kathryn Hays is not a cellist but her work with that instrument is as convincing as she is beautiful.



Charlton Heston as Conductor Lionel Evans in "The Battle Horns."

In the viola section you will see Broadway favorite Neva Patterson, whose husband, James Lee, is one of the picture's writers. Neva is playing the viola for the first time since her school days. Other actors in the orchestra who are former musicians are Parley Baer (French horn), Norbert Schiller (French horn), Gregory Morton (violin), George Perina (bass viol), Cyril Delavanti (triangle), William Erwin (trumpet), and Forest Wood (French horn).

Along with the pro musicians, they "sync" the taped performance of the Los Angeles Symphony in Beethoven's "Fifth Symphony," Brahms' "First Symphony," Schubert's "Unfinished Symphony," Tchaikovsky's "Swan Lake" and Wagner's "Tannhauser Overture."

A miracle of such proportions must be brought off by not one but a team of magicians. Rudy Friml, Jr. (son of the beloved composer and a big wheel in Universal's music department) engaged Leo Damiani, founder and director for many years of the Burbank Symphony, to make the picture's ersatz orchestra look genuine.

First Damiani taught non-musician Charlton Heston to conduct the five principal symphonies featured in the film. Then he rehearsed the orchestra to bow & blow perfection. Finally, he joined star and orchestra together before the camera and the result is a tribute to the perfection demanded by Ralph Nelson, the picture's director, and Richard Berg, the producer.

In a sense, the protagonist of "The Battle Horns" is the orchestra. As a USO unit travelling in Belgium at the time of the Battle of The Bulge, the orchestra is captured in its entirety by the advancing Germans. Its captor is Maximilian Schell, who plays an egotistical German general determined to win a psychological battle over the orchestra and its conductor before he executes the entire organization.

Performing some of the greatest music the world has ever known, and conducted by a star of Heston's magnitude, the orchestra of "The Battle Horns" is expected to strike a mighty blow for the popular appreciation of fine music everywhere.

—Bill Erwin

# 'TITAN OF THE SILVER SCREEN'

by Frank Taylor

David Wark Griffith, hailed by critics as "the greatest director" of the silent screen, longed to earn a place for himself in history as a poet or writer. Unable to earn a living at it however, he found himself forced to accept employment with the Biograph Co. in 1907 to keep bread on the table.

Cast in a film called: "Saved From An Eagle's Nest," by the father of all directors, Edwin S. Porter, Griffith put up a heroic fight to save a child from the clutches of a stuffed eagle. Porter decided that the quiet young man who had drifted into his studio would make a better director than actor and offered him a job as such.

Convinced the movies had no future, Griffith refused Porter at first until he had been promised his old job back if he failed. Griffith was soon hard at work grinding out movies by the carload and all thoughts of his former ambitions quickly faded from his mind.

By the time Biograph had decided to try movie making in California, Griffith had 150 one- and two-reel pictures under his director's belt. He also knew something about California. As an actor, a stock company he was in went broke there and he had to earn his fare home by picking hops in the fields around Sacramento.

Griffith knew that film making in the "Sunshine State" would be a boon to movie companies — once there he quickly proved himself right. Soon he was on his own, quitting Biograph to make the first epic picture, "Birth of a Nation" that would employ his special talents and ideas.

Cranked out for a total budget of \$100,000 in eight months time, "Birth of a Nation," set a new standard for motion pictures. It was also one of the biggest money makers of all time, eventually bringing in \$18,000,000. This single film established Griffith's reputation and established the formula upon which almost every movie is made today.

Set on the rolling hills of today's Universal City Studios, Griffith changed the flickering infant of the early films into a real art form. Using the first long shots, showing battle scenes with new vigor and realism, closeups, iris dissolves, a massive cast, calling in Civil War

veterans to act as technical advisors, quick cutting to build the tempo, flashbacks, fade-outs, younger stars, in short, he created with the primitive tools at his disposal an epic motion picture of important proportions.

Encouraged by the success of "Birth of a Nation," Griffith launched his most ambitious project. Plunging ahead with more new ideas, he launched what might be described as the films' greatest artistic triumph and the films' worst commercial disaster.

Selling his rights to "Birth of a Nation," borrowing everything he could, Griffith started to make "In-

tolerance," the screen's first super-spectacle. Building the largest sets ever made for a picture near Santa Monica Blvd., Griffith set about bringing to the world the drama, spectacle, and beauty of history portrayed for the first time on such a grand scale that no one could fail to be impressed.

Despite the monumental cost of \$2,000,000 and the genius of Griffith, the picture flopped at the box office. Audiences became confused at the four stories woven into the script and grew tired of trying to fathom the message. Staying away from the picture in droves, the public forced Griffith to the brink of bankruptcy.

Continued on Page 18





# Editorial

MOTION picture acting is a colorful and romantic profession. In fact it is so much so that bits of its color and romance are often borrowed or pilfered for purposes that do great injustice to the profession. How often do we see the newspaper headline:

"Motion Picture Actress Arrested." It seems that whenever a cub reporter apprehends a bit of news which lacks natural appeal, he at once seeks to connect it up in some way with the motion picture industry. He then considers his story "made." If the person involved in the incident lives in Hollywood, such person is eligible to be called a "movie actor or actress" for the purposes of his story. It matters not whether the person was merely once inside a studio, or had an extra part, or whether he or she was really a bona fide actor or actress. The story reads the same. Just as much emphasis is laid upon the title.

It would be extremely interesting to check up on such news articles for a period and investigate to determine just how many of the principals were actually connected with motion pictures to a sufficient degree to be called motion picture actors or actresses.

Probably if a large amount of color or romance were associated with the position of "chauffeur," such news reporters would pick on chauffeurs for a while. Every one who had ever driven an automobile or ridden in one would be termed "chauffeurs." Chauffeurs are fortunate in this respect.

Of course there are others who also suffer from this condition. Flo Ziegfeld and his Follies are in the same boat as the movies. If the New York public took seriously all the news articles, they would be led to believe that nine-tenths of the Follies girls were jail birds or chronic divorcees, because usually whenever a New York girl gets into court for any reason, she is heralded as a "Follies beauty."

Perhaps one cure for this unfortunate condition would be for the motion picture industry to maintain a roster, in which the names and identifications of all persons connected with the industry to a sufficient degree to be classified in that profession, would be listed. With such a record open for their inspection, news reporters would have no excuse for erroneously calling anyone an actor or actress.

And no doubt Flo Ziegfeld would be benefited if he published a monthly "Follies Blue Book."

Of course, we can't blame the cub reporter for taking advantage of this situation. A story of a movie star going to jail for shoplifting is worth more than a story of a waitress doing the same thing. But if such a record were maintained, they could be politely invited to avail themselves of the correct information.

With the industry progressing by such rapid strides, a yearly publication, listing only the more prominent of the profession, is not sufficient for this purpose.

(Signed)

WILLIAM RUSSELL SWIGART.

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# DON'T MAKE ME LAUGH

## Buck's L.A. Sportsmen's Vacation & Travel Show Set For March 31 - Ap 9

by Jim DASH

Two kids were peeking thru a knot hole in a fence at a nudist colony. "Which is the man and which is the woman?" puzzled one. "I can't tell, they haven't any clothes on," answered the other.

"My violin has been in the hock shop so often the pawnbroker can play it better than I can."

Henny Youngman

Bobby calls for all-out N.Y. war on smog menace which Ed Norton claims is over his head, as he slips into his sewer and pulls the cover on.

Harry Greb, the middleweight fighter, had an opponent in a bad way and in a clinch told him to take it easy and he would carry him. But the opponent tried to slip over a K.O. punch. What happened after that, the double-crosser was asked. "Greb just stuck his thumb in my eye and dialed a number."

Joe Garrigiola

Barbara Streisand's favorite silly: The eccentric who bought a double-decker bus to go to drive-in movies. He likes to sit in the balcony.

When Jack Warner picked up the check for the sale of Warners Studios, a N.Y. cafe wag wagged, "That's the first check he ever picked up." When Jack dropped 300 thousand of it into the Motion Picture House Fund the wag stopped wagging . . . his tail was between his legs.

You don't know what hard luck is until you buy a suit with two pair of pants and burn a hole in the coat.

Elroy and Sam were selling a transcontinental trucking firm that they would save it a lot of time and money if one man drove while the other slept and visa versa. "Well," asked the boss, "if Elroy was asleep and you saw a car heading right at you, what would you do about Elroy?" "Oh!" said Sam, "I'd wake Elroy up, he ain't never seen a head-on collision."

Adams

I never fly. I am deathly afraid of movies, and why do they have Xmas when the stores are so crowded?

Morrie Amsterdam

Bobby Goldsboro says his wife got mad because he laughed at three of her jokes . . . breakfast, lunch and dinner.

Earl's Pearls

We live in a world of wars, earthquakes, famine, hate and floods. I don't think any of us are going to get out of it alive.



Dates for the 22nd annual Los Angeles Sportsmen's Vacation & Travel Show—one of the nation's largest recreational expositions—have been set for March 31 through April 9, in Los Angeles' giant Pan-Pacific Auditorium.

Already established as the home of the "World's Largest Tackle Row," producer H. Werner Buck announced that the 1967 edition of Tackle Row would be even larger.

"Virtually every major manufacturer of fishing tackle in the United States will show complete lines," Buck declared. "Space demands have been unprecedented."

Another major feature of the Werner Buck extravaganza will be the recreational vehicle pavilion, which will again be sponsored by the Recreational Coach and Equipment Association

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## Golden Oak Ranch Proves Popular With All Of Studioland

Courtesy Disney World

To the heavy traffic that swings along double-laned Route 14 to Newhall, the colorful high-hilled country of grass and trees to the right, going north, might not instantly be recognized as probably the last frontier in Hollywood's realm of daily motion picture locations.

Other nearby locations do continue to host casts and crews, out to shoot

scenes representing the world of anywhere. But all have been suffering from a growing malady — the encroachment of housing developments that sprout with the interfering paraphernalia of civilization, such as high-rise buildings, television aerials and telephone poles.

The 720-acre Golden Oak is getting a better shake since, through Disney foresight, it is covered from invasion on all sides either by federal property, Disney-owned hills or, to the south, a 38-acre spread presented to the California Institute of the Arts by the company in 1965.

The original idea was a daily location

spot for Disney pictures and television. But, since the ranch's purchase in 1959 by the company, nearly every important studio and producer has used it at an increasing pace so that today one can hardly find a workday that someone's camera isn't grinding away at someone's star and story.

With nearly 400 acres of hills, 100 acres of woodland, more than 200 acres of pastures and a small lake, all maintained solely for motion picture production, the ranch is probably the most versatile of all, too. At least several different movie-making companies seem to think so. In the past year a score of companies filmed five features, twenty television shows, and thirteen television commercials, in part or in their entirety, on Golden Oak property. In the seven years since its purchase, Disney crews have spent 134 days filming various parts of 21 different pictures there.

The beginning of the ranch's story goes clear back to 1847. It was then and there, beneath a huge live oak, that gold was first discovered in California. Now, more than a century later, the tree still stands and the property looks nearly as wild and untamed as it did in those early days, a fact that seems to be having a lot to do with making it a golden proposition once again.

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## Little Notes From A Big Lot

UNIVERSAL CITY STUDIOS

by Mabel DeCinces



All kinds of good things happened for Ed Verga, Sr. of the Paint Dept. Ed and his wife, Marjorie, recently enjoyed his vacation in Reno, San Francisco, Las Vegas, and on January 16th they celebrated their 30th wedding anniversary.

Passing around cigars and candy was Ed Verga, Jr., Paint Dept., who became a father (his first) of a doll who will answer to the name of Deborah Lynn, mother's name Dee. Helping his son pass the cigars and candy was grandpa Ed Verga, Sr. who now boasts of 3 grandchildren. Congratulations and continued happiness to the Verga family.

Maria Borisoff, Ladies Wardrobe, returned to work after a freakish accident at home. Maria slipped and fell while she was dressing for work that morning—breaking a few ribs. Her co-workers and friends were happy to see her smiling face again.

Paul Cormack, Craft Serviceman, vacationed in way down under (Australia), says that the people are friendly and sheep are aplenty.

Jack Foley (and that's the way I heard it) enjoyed his Thanksgiving holiday visiting his son Bob and family living near Sacramento. For the Christmas holiday Jack's daughter "Billie" Doran had the family gathering at her home.

Sergi Ballestaros, Property Dept., had an unfortunate experience when his home burned. Good luck in the new year with a new home, Sergi.

A big welcome to Ted Chapman, Assistant Film Editor.

A big welcome to Ann Marie Cory in Accounting. Ann was employed in the Studio Club during her vacations while attending school. She is the daughter of Leonard Cory — former Universal City Club manager and editor until his retirement.

Roger Pellegrini, bossman of labor construction, was glad to see Sam Goldman return to his job after his bout with surgery.

Seen at the Music Center Theater enjoying the musical HMS Pinafore was Eileen, girl Friday for the Paint Dept.

Mikael Mondrup, Staff Shop, vacationing at home catching up on little chores and taking short trips with the misses.

Good luck and good health to Al Hall on his retirement. Al worked for Revue Studio for 15 years and was among the ones to come over to Universal where he worked in the Grip Dept. until his retirement as of December 30, 1966. "Deek" Smith, bossman, and co-workers presented Al with a portable TV for his trailer. Al and his wife Dorothy plan many short trips and will enjoy their TV. They were recently in San Francisco.

Playing Santa Claus to many happy children at the Universal Studio Tour Center was actor Buck Maffei, a 7-ft., 400-pound giant.

Senior citizens also had their thrill visiting Universal Studio Tour Center. Frank McGrath, one of the main character actors of Wagon Train, was the welcome host.

Everyone is still talking about the wonderful New Year's party which was held at the home of Vince (Mushy) Callahan, Grip Dept. More than 50 guests, most of them from Universal, attended. Among them were: Mr. and Mrs. Whitey Bergner, Mr. and Mrs. Saul Selznick, Mr. and Mrs. Aaron Bergner—Grip Dept.; Mr. and Mrs. Ray Flin, Camera. Vince's hilltop home in Beverly Hills is in the region known as Shadow Hill. The view from the top with all the holiday bright lights blinking (so I've been told) was indescribable.

During her wonderful vacation in Tahiti, Debbie Dodge—secretary to Wm. Hornbeck, head of Editorial Dept.—made many friends who are ski enthusiasts like herself. Consequently about 20 of them will meet at Mammoth in February for a reunion to ski and relive their trip to Tahiti.

### Top Theatrical Names

#### TOP THEATRICAL NAMES

Frank Sinatra and Adam West have received the greatest attention as top show business personalities from the various news media of the country in 1966, according to a compilation made by Allen's and Burrelle's national news clipping bureaus.

On Allen's list are Frank Sinatra, Adam West, Elizabeth Taylor, Mia Farrow, Julie Andrews, Cary Grant, Julie Christie, Richard Burton, Sean Connery and Peter O'Toole.

## Letters

January 17, 1967

Dear Mrs. DeCinces,

Thank you so very much for the wonderful article in the January issue on my wedding. It was written so nice and all my family and friends who saw it were very impressed.

I was so happy to see that you included so many of the details of the wedding. I'm sure my minister will enjoy seeing the article also!!

It was so nice of you to do the write-up and again both Andy and I thank you so much for all your work.

Best wishes to you for the New Year.

Sincerely,

Mrs. Vicki Torres

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# Tintype

by Mabel DeCinces

## RAY FLIN



Cecil B. De Mille "The Ten Commandments" and Ray Flin.

Driving on the studio lot a bright red sports car (Arnoult-Bertone) is proud owner Ray Flin, Director of Photography, who at heart would enjoy nothing more than driving in the Indianapolis speed races.

Born in Grand Rapids, Michigan, Ray's parents later moved to Los Angeles where he attended Thomas Parochial, Loyola High School, and Loyola College. During college days, Ray played football without the consent and knowledge of his parents. They found out one day while reading about the game between Loyola and USC frosh. Ray was proud of the varsity L on his sweater.

While attending school, Ray worked during the summer for a telephone company as a switchman, maintaining inter-office equipment.

His first job was as night telephone operator for MGM Studio in 1924. From there he went on to trick camera department (head of department was Irving Reis) where he worked for two years. Ray moved up as camera operator (head of department was John Nicholas). After

nine years he left to work for many of the major studios and for independent studios as assistant cameraman. For Columbia Studio one of the pictures was "Flight," starring Jack Holt (Joe Walk, cameraman, now retired); Hop-Along Cassidy series, starring Bill Boyd; Mack Sennett; Universal; and Republic Studio, Gene Atry Productions, Bill Bradford (head cameraman). While working at Republic Studio, Ray renewed his operator card and became operative cameraman.

1941 was a good year for Ray, he married June McNulty, a former Ziegfeld Follies beauty. That same year, Ray was assigned as first cameraman on "The Seeing Eye Dogs," made in New Jersey, which won an academy award on shorts for Warner Bros.

In 1942, he went into the Army Air Force Service; he was in command of Combat Training Unit. After training the unit, he became executive officer of the Eighth Air Service, Combat Camera Unit, stationed in England. Ray was retired

## 'TIN TYPE/RAY FLIN

after a year in active combat for which he received several medals and citations.

His fondest memories during the war were when he photographed President Roosevelt and General Eisenhower who was then in command of the allied forces. Ray was personal picture cameraman to Senator Kennedy during his presidential campaign tour, traveling all over the United States.

Ray worked for all the major studios, also independent productions, as camera operator. Among the majors was Columbia, Emil Oster head of camera department; Paramount, Cecil B. DeMille's "The Greatest Show On Earth" and "The Ten Commandments", also "My Favorite Spy" starring Bob Hope. For independent productions, Ray worked for Gene Autry Productions—Bill Bradford, Head Cameraman. He left this studio to become Director of Photography for Gross-Krasne, Producers at California Studios on the picture "Creature From Green Hill." From this picture Ray went into commercials for TV for Dave Common, Producer. To name a few: Chevrolet, Cadillac, Standard Oil, and many beer commercials. Ernest Corte

called Ray to photograph a short subject on Paddock swimming pools. The finished product was released by Grantland Rice under the name "Aquatic House Party" and won the academy award for shorts in 1950. Another production was an assignment in Africa for one year on the picture "African Patrol," a Kenya Production for English producers.

Ray returned to Universal as Director of Photography in 1959. He did the entire series on "It's a Man's World" and "Broadside"; about 20 to 30 "McHale's Navy"; many "Shotgun Slade" series; and "Wagon Train."

Ray left for one year to photograph a feature production "The Adventure of Mami McPheeters" and to also do a segment of a "Dr. Kildare" series for MGM.

Returning to Universal, Ray has to his credit many segments of "The Virginian." One segment of this series "Harvest," starring Jim Drury and co-starring Jim Drehner, was nominated for consideration of an Emmy award. A segment of "Run For Your Life" called "Vacation In Rio," starring Ben Gazzara, was also nominated for consideration of an Emmy award.

Ray's assignment on the World Premiere Feature for TV project

20 "The Longest 100 Miles," starring Doug McClure, Ricardo Montalban, and Kathy Ross, was shot in the Philippine Islands. There were three camera crews. The inserts and running shots were photographed entirely on location, which makes for its authenticity. Ray is quite excited about the running shots, especially.

His present assignment "Road West" is an exciting and different Western, starring Barry Sullivan, Glenn Corbett, Andrew Prine, and Brenda Scott.

Always interested in electronics, Ray rigged up his director's chair with a signal sound of a siren which means "ready for shooting"; it also has a tape recorder and amplifiers, and is also rigged with a siren when anyone else sits in his chair. Ray enjoys working on radio and TV (only his own).

Ray is married to June McNulty (sister to Penny Singleton) former Ziegfeld Follies beauty with 17 Broadway stage hits. Among them: Showboat, George White's Scandals, and New Faces. She also did a picture for Republic Studios. Mrs. Flin quit the picture business to become a homemaker. Their daughter Vicki, 23 years old, is secretary in the offices of Screen Actors Guild.

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Priscilla Dean, Lon Chaney and Wheeler Oakman in "OUTSIDE THE LAW," a Universal super-super in 1921. Courtesy photo Universal Studios.

Carl Laemmle, veteran film man and president of Universal Pictures Corporation cut a 67 lb. chocolate cake on the occasion of his 67th birthday at Universal Studios, California with famous stars, directors and producers associated with him. Among the world famous personalities in this group are, left to right, Hugh Enfield, Warren Doane, Jimmy Scott, Lenore Kingston, Dean Benton, Peggy Terry, Eddie Buzzell, Vince Barnett, Lois January, Baker Cross, Carl Laemmle, Andy Devine, Ken Maynard, Carl Laemmle, Jr., Boris Karloff, Margaret Sullavan, Lowell Sherman, Max Marcin, and Alice White. Eddie Granger playing right-end.



# WHERE ARE THEY NOW?

By JACK FOLEY

Jimmie Brocklehurst, retired secretary, well and happy, living in Hollywood . . . chuckling over his memoirs, and attending Doughboy conventions in a uniform that still fits.

Robert Bles who has made the title of writer on many of the U's successful screen productions is now the snappy, well-dressed Vice-Prez of Official Productions.

Hello to everybody from Jake Robinson, now a fat and sassy retiree and sign writer for the Xaminer, developed his art stroke while brushing mustard on hot dogs at his old coffee stand, opposite the Bull Pen.

The fellows over at Disney's are very happy over the way Fred Williams came up with their Credit Union. George Robertson says anytime you had to put in them, Fred always came up with the sox.

A regular visitor, with a contagious laugh, to the Motion Picture House, is Lillian Russel, and if you want to trade laughs with the troupers out there, get out and see them sometime.

Clyde Adams is now the officer at the Disney Studio, Riverside Gate. While Clyde was the one and only mounted officer on the Universal backlot, he reported finding a window . . . broken on both sides.

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# INSIDE THE INDUSTRY

By Marjorie Sells

## Motion Picture Country House



Twenty volunteer members of the Motion Picture Country House and Hospital Guild have been awarded gold pins by William T. Kirk, executive director of the Motion Picture Relief Fund and Mrs. Barbara Grounds, Hospital administrator, for completing more than 150 hours of service at the Woodland Hills facilities last year, it was announced by Fund President George L. Bagnall.

Especially honored at ceremonies conducted at the House and Hospital was Mrs. Michael Pate, who

donated the most time, more than 300 hours.

Pins also went to Mmes. Marjorie Sells, Guild director; William Margulies, president; Robert Flynn, vice-president of the Guild; Albert Todd, secretary-treasurer; Robert Murdock; Joseph LaBella; James Peters; E. K. Silvera; A. R. Kent; George Bloedel; Robert Casey; Robert Shayne; F. G. Rankin; Jack Whitman; Rand Brooks; Lewis Mansfield; F. D. Smith; J. E. Rosenkrantz; Don Dillaway and Pierce Murphy.

The Motion Picture Country House and Hospital Guild members are starting the New Year with the same enthusiasm as they concluded the old. Perhaps one very important reason for this is the day by day developments in the present \$40 million Endowment and Building Campaign, as well as the knowledge that this is the 25th anniversary of the opening of the Motion Picture Country House. It promises to be a busy year.

Members and their families representing Film Editors Local 776, LATSE, who unanimously voted \$22,000 to the Fund's Endowment and Building Campaign, toured our House and Hospital facilities last month.

More than 500 of these wonderful people were present as campaign chairman Gregory Peck presided at dedication ceremonies for two cot-

tages at the Country House. Our thanks to the Film Editors for their continuous and loyal support.

Comedian Jerry Colonna was visited again by Bob Hope, who brought Jerry large signed cards, plaques, a decorated flight jacket and hat from the boys in Vietnam. Tucked among the momentos was a formal military citation commending Jerry for his previous visits to troops overseas. Gen. W. C. Westmoreland sent a color photograph with the inscription: "We missed you this Christmas, Jerry. Best Wishes for an early and complete recovery. Westmoreland."

Mr. Frank Vandermaec, our debonaire oldest, will be 100 years young on February 3, 1967. He has been receiving letters and cards since the first of January. According to Mrs. Michael Pate, Mr. R. Toth-eroh, one-time Charlie Chaplin cameraman, is getting hoarse reading

them to him. That hearing aid just doesn't seem to help. Could it be it is turned off!

Elmer Cannon finished our beautiful VOLUNTEER sign, and each letter has been carved out of wood. Very impressive. Elmer started work in 1923 at Universal Studios in the "riggin" crew and on to various studios throughout the years, retiring 3 years ago as a "juicer" and "spot-lighter." Thank you, Mr. Cannon.

Mr. Harry Oliver, a resident and once a top Art Director and the publisher of "The Desert Rat," has made headlines recently with his plans for a World's Fair of the Desert in 1975. As impossible as it might seem, I'm betting on Harry!

Just a few days before Christmas, in the largest single donation ever made to the Motion Picture Relief Fund, Mr. and Mrs. Jack L. Warner presented a Christmas gift to the Fund of \$300,000. "We certainly DO Take Care of Our Own!"

### INCIDENTALLY:

Mrs. Robert Flynn writes: "A warm welcome back into our fold to Eva Rosenkrantz, who has been greatly missed during the four months she was with her husband, Property Master Blackie Rosenkrantz, in Mexico. She has many fascinating tales to relate about blowing up bridges, dust, Mexican children watching American ways, dust, her new friends she made in Mexico, and more and more dust. Eva and Blackie made friends of some interesting people who own a lapidary studio. They mine the rocks, cut and polish them, and make unusual jewelry from them. John Wayne, Kirk Douglas, Mary St. John, Bruce Cabot, Keenan Wynn and Howard Keel were among the admirers of their handiwork, and made wonderful customers as well. After Durango, Mexico City provided a whirl of social life for three weeks. One thing Mexico didn't do for Blackie was improve his Spanish vocabulary. He left here able to say "Si," and that is what the total stands at now.

Greatly missed is one of our most diligent workers, Ramona LaBella, wife of Property Master Joe LaBella. Ramona travels all over the world with Joe—Rome when he worked on "Cleopatra," Tel Aviv, name it and they've been there on location. Currently it's Mexico for a Mirisch Bros. production. Also missed while on location is Mrs. William Maldonado. Her husband is set coordinator on the same production. Hurry back, Ramona and Marsha, we need all those hours you were giving us. There's a lot to be done here!





...and that's  
the Way I heard It

By JACK FOLEY

Here I'm sitting with the back lot fellers talking as how Producer Leo Fuchs had to rewrite a scene in 'Gambit' because the property department couldn't locate a ripe peach, of vivid color, during the month of January; and Shirley MacLane had to play a scene peeling an orange.

Well, sed Alex Golitzen . . . how would you like to come up on a battle scene for Canada's K225 Corvette and you couldn't borrow a cannon. Yep, the Navy turned thumbs down. The way the bow turret gun operated was secret stuff. No pictures could be taken of the gun, but the special effect boys could have a twenty-minute look at it. Now you know that if Freddie Knoth gives anything a twenty-minute look it comes up roses, so on the K225 Corvette set, on stage 12, an exact duplicate of the real gun bloomed, firing gas blasts, that blew the enemy right off the screen for the pride and glory of Canada.

Freddie also furnished the depth bombs sounds for the picture, arching 300-pound cans, like arrows, over the ole Pollard Lake. On one take he shouted his satisfaction over the scene with "It's a lily!" Any other voice would have spoiled the take, but according to Joe Sikorsky, of the Sound Editing Dept., if you run the track 'it's a lily' backwards, it makes the best shell whine you ever heard. AND THAT'S THE WAY I HEARD IT.

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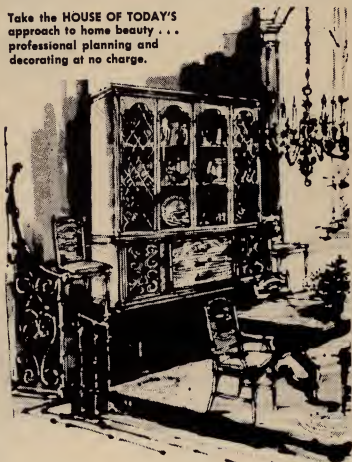
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While he later joined with Charlie Chaplin, Douglas Fairbanks and Mary Pickford in organizing United Artists, continued to develop new methods of expression for the camera and refine the old ones, he was never able to produce a film to rank with "Birth of a Nation" as a commercial success. Many of the movies he directed during the Twenties have become classics in their own right, but the "Master" - as most of the film world regarded him - had lost his touch.

His swan song came in 1931 when he directed "Abraham Lincoln," a sound film. While it made money for the studio his next film was a flop and he was consigned to the obscure depths only an artist in Hollywood can understand. Veteran director of more than 400 films and countless two-reel pictures, David Wark Griffith found his star had faded.

Pushed into retirement, alone with his memories, Griffith spent his time going from bar to bar and night club to night club talking with anyone who would listen about Hollywood and the movies. Friends and actors he had discovered in his early pictures now controlled the glittering gates of the big studios and one by one they were slammed in his face.

July 23, 1948 - a block from the corner of Hollywood and Vine, in the town his genius had turned into the film Mecca of the world, he died. Hardly a mile from the scenes of his greatest triumphs - he played the last act of his long career to an empty hotel room.

The announcement in the papers of his death lifted the pall of gloom that had hung over his head. Gathering from everywhere, the greats of Hollywood flocked to the Masonic Temple where the last rites were conducted to pay him homage.

Fewer than 300 persons could be found in the big hall so the crowds of spectators who had assembled to watch the arriving movie people were let in to stare at the services. Under the detached stares of perfect strangers, Griffith was carried from life's stage by Cecil B. DeMille, Charles Chaplin, Mack Sennett, Will Hays, Jessie Lasky and Sam Goldwin.

Hailed from the pulpit and in the press as the "greatest genius of the movies," David Wark Griffith was proclaimed the "King of Hollywood" by the great and near great attending his funeral.

"All the world's a comedy, more or less," he once said. So, perhaps the ironic fact he was crowned "Hollywood's King" then buried and forgotten the same day wouldn't have bothered him too much.



Falling in with a bunch of alligators is easier than it looks.

## FAST FOOTWORK:

### Dancer Steele Steps In Time With Alligator George

Tommy Steele, that ebullient young Englishman who set the world on fire with his rock 'n' roll in London, then encored a bit later with his *Half A Sixpence* on Broadway, mighty near met his match on the Disney lot a little bit ago when he danced with George, a snippy, rather sizeable member of the well-known alligator family.

"To dance with an alligator, you've got to be one of two things—out of work or out of your mind," says Vernon Scott of Tommy in his popular syndicated column for United Press International.

Because Steele is one of Britain's most popular performers, one can reasonably conclude that Tommy is out of his Cockney mind."

One way or another, Tommy forged ahead with preparations for his delightfully goofy dance sequence with old George, a semi-retired hoover discovered by Disney talent scouts at the California Alligator Farm in Buena Park.

Said Tommy before facing the cameras in *The Happiest Millionaire*, "if this dance sequence works it will be the most outstanding number in movie history. If not, people will be asking, 'Who was that idiot with the alligator?'"

Well, work it did, as one can see by the accompanying photographs—even if his dance partner's sole aim in life

was to nip off one of Tommy's twinkling toes or perhaps an entire leg.

This fact was a bit worrisome to Steele, who wondered at times whether his first American motion picture might also be his last. "You see," he says, "George hadn't done much in movies, except for a close-up in a Tarzan film. Besides, he's tone deaf."

Tommy, who confessed to feeling half-Seminole by the completion of filming, was not unaccustomed to encountering alligators in his dreams. "The other night I woke up after seeing myself prostrate on the floor while the trainer said to Director Norman Tokar, 'I've never seen an alligator do that before!'"

"You see," concluded Tommy, "one doesn't worry about whether an alligator will walk away with the scene. It's whether he'll walk away with you."

But with the cameras rolling, George performed like the seasoned trooper he is. The result will be a sequence audiences the world over will be talking about for years, for one reason or another.

Before boarding a jet for London and a date to film his smash Broadway musical, *Half A Sixpence*, there, Tommy had fully regained his confidence, "Dancing with an alligator," he said, "It's a snap."



The water proves a bit nippy for this man of Steele . . .

But he comes up smiling with George on a leash . . .



And it's on with the dance. A bit stiff at first . . .



But then old George is a quick one, however you cut it.



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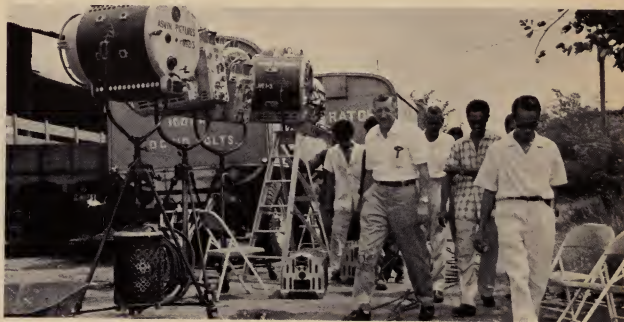
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## IN MEMORIAM



(L to R) Upper left, Bill Brown, assistant cameraman. Bottom left, Paddy Warfield, Key grip. (R to L) Irvin Malak, Chief electrician. Tall man next to Irvin, Allan Davey, Camera-man Operator.



ceiving several citations for combat duty. Three years later he returned to the Studio in the Electrical Dept., there to his surprise was inscribed on the back of his gaffers chair USS Landsdown "Lucky". Irvin was Lighting Director on many features and had traveled all over the world. The Ugly American, made in Thailand, starring Marlon Brando, was one. For TV he was Lighting Director on most of the segments of McHale's Navy, The Virginian, Run For Your Life, Rough and Ready, and many others. His last picture was Laredo. Irvin's co-workers and his many friends will miss him as he was thoughtful of others. He enjoyed passing around Coffee Nips candy known as Attaboys. This went on every day for years. His co-workers will also miss hearing the sound of a wiener whistle clipped to his shirt, which was his signal for turning lights on or off. His co-workers will miss his pleasant smile and warm

Universal City Studios lost one of the most beloved, popular, and conscientious men with the death of Irvin Malak, December 20, 1966. Born in Chicago, Irvin came to Los Angeles with his parents at the age of six. His dad, Leonard Malak (Pop as he was called), had worked for Carl Laemmle Studio in Chicago. He later left to become head of the Electrical Dept. for Carl Laemmle on the Universal lot. Irvin came to work at the studio in the Electrical Dept. in 1932 at the age of 17 - he was then known as The Kid, an affectionate term given him by Jack Warren, cameraman. In 1942 Irvin enlisted in the Navy and became Fire Controllman, First Class, on the USS Landsdown called "Lucky" because it seemed to be one step ahead of becoming a target on numerous occasions. Irvin served in many major battles in the South Pacific, re-

IRVIN MALAK, Chief electrician on "The Ugly American" made in Thailand. Overlooking his shoulder is Butch Harmon, electrician. Wearing a checkered shirt is Suthee, Interpreter.

friendliness. Deepest sympathy is extended to his mother, on the death of Pop who retired last year after 52 years of service at the age of 79, and Irvin who passed away at the age of 51. Our sympathy is extended to his widow, Laura Jean, whom he married in 1947. His four children: Melissa, 14 - Patrick, 12 - Mary Pratrice, 8 - and Michael, 18, who is attending Loyola University. Michael will work during the summer at the Studio in the Electrical Dept., making him the third generation in that Dept.

## The Real And Unreal At Disneyland Sets Times Writer On Ear

Courtesy Disney World

Jack Smith, who writes an amusing column for the Los Angeles Times, got himself out to Disneyland recently and made a few discoveries.

Now, here's Jack:

"Keeping a promise I drove two teenagers to Disneyland the other day. But I knew my company would be a drag, so I wandered off alone.

"I now know the secret of Disneyland's success. It is really for adults. Next time you go, leave the children home. They're just a distraction.

"First I went into the Lincoln Theater to hear old Abe. Uncanny. Mr. Lincoln is what the Disney people call Audio-Animatronic. He rises from his chair; he gestures; he talks; his eyes are eloquent; his lips move exactly with his words. The spectator momentarily feels duped; Mr. Lincoln surely is a live actor, pretending to be a robot.

"It was unnerving. The rest of the day I was never sure who or what was real. It gave me a start when I went up to the young lady in the box office at the silent movie and tried to buy a ticket to 'The Phantom of the Opera.'

"Here, sir," said a young man in a blue uniform. He smiled knowingly. The young lady was a dummy.

"Audio-Animatronic creatures, I discovered, are quietly taking over at Disneyland. In time all the alligators and hippos, the bears and buffalo and even the Indians will be as lifelike as Mr. Lincoln. The dinosaurs already are. It makes a man shudder.

"I took a boat through the fantastic new exhibit - It's A Small World - in which hundreds of Audio-Animatronic dolls, representing the children of the world, sing a happy song together. They laugh and dance, skate and play, wink and smile, and the people in the boats are enveloped in a dream of exuberant sound and color.

"One emerges from this enchantment in a state of complete detachment. It is a brainwashing. The result is pure euphoria.



*It was a great moment when the Opera House program began.*

"I sailed on the old three-master, Columbia, and from the poop deck I saw bears fishing, cats hunting and beavers building dams. I no longer knew whether they were real or not.

"I strolled through the plaza, where the band was playing 'Oh What a Thrill to Meet a Friend from My Home Town.' I studied the director. He took out a handkerchief and blew his nose. He was real then. Even Lincoln didn't do that.

"But no doubt the band could be replaced. In fact, what I would like to see at Disneyland would be an Audio-Animatronic Rudy Vallee, with his old gang, the Connecticut Yankees. Man, how I'd love to hear them do 'The Maine Stein Song' again.

"And why not? If Disney can make a Lincoln and a moose, he can make a Rudy Vallee. And if there can be an Audio-Animatronic Rudy Vallee, why couldn't...

"Good Lord! Do you suppose...? I've got to get out to the Palladium and take a closer look at Lawrence Welk!"

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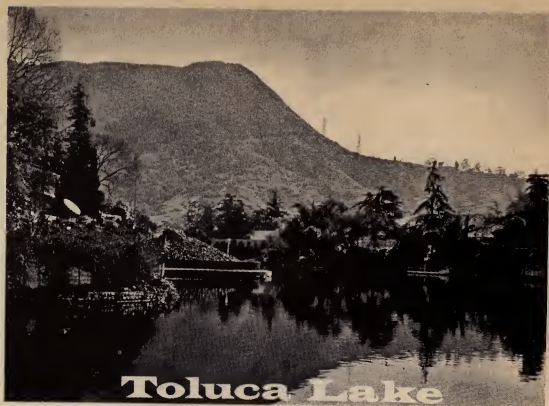
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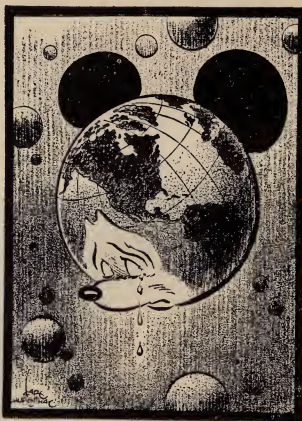
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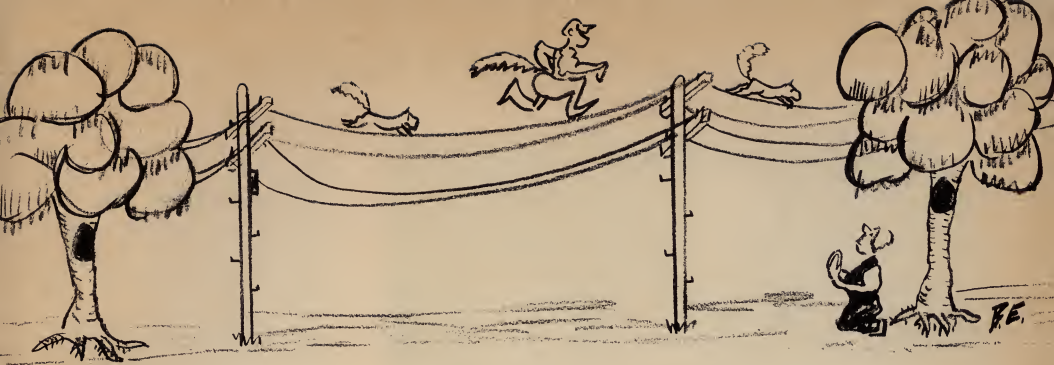
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## The Upshaws of Tippytoe Lane

By Bill Erwin

Carrie Upshaw is a most understanding woman. Most all of her friends will tell you this and Harry, her husband, would be the last to deny it.

Few women would put up with what Carrie has had to put up with. Give the average woman a husband who subsists upon nut meats and runs naked along telephone wires and she will divorce him on the nearest grounds possible. Carrie has often thought of divorcing Harry, but she is against divorce on principle. There has never been a divorce in her family.

She did have four older sisters though, each of whom was left waiting at the church. And by the same man. That was James Thorton, a hairy-armed piano player from San Clemente. It seemed Mr. Thorton was just in love with love. He proposed to Carrie, too, but she married Harry instead. After all, Harry had a steady job with the Department of Water & Power (Suction Section) and what girl could ask for more? Carrie has never regretted her choice, for Harry has been as faithful to her as he was to the Department. What girl could ask for more?

That's why she stuck with Harry even after the squirrels outnumbered people in Encino and Harry became so concerned that he had to be analyzed. After two weeks of studying Harry and the squirrels, the analyst suggested that if he couldn't lick them he should join them. He did.

Guess we can say it right out, because Carrie does: Harry Upshaw is more than just a little squirrely. He is a squirrel. At least in his own mind he is and Carrie, on the advice of Dr. Zhivago, Harry's analyst, never contradicts him. She just puts out his saucer of unsalted cashew nuts

every morning and thanks Heaven she didn't marry the piano player from San Clemente.

Carrie lives in a modest home at 333 Tippytoe Lane in Encino. Harry lives in the big oak tree back of the house. Also residing in the oak are some 20 grey squirrels, Harry's constant companions and confidants. There was a time, shortly after Harry integrated, when she would shout up at him that he was running with the wrong crowd. But Carrie doesn't do that any more. "Any friend of Harry's is a friend of mine," she says. This pleases Harry and the squirrels and they chatter excitedly whenever she says it.

Carrie spends most of her time in the backyard near Harry and seems to be happy. This is not to say that she doesn't occasionally look at her marriage objectively and ask herself what the hell happened to it. There are days when she feels the cut of loneliness. These are mostly the rainy days when Harry and his friends hole up in the tree and do whatever they do in there. Stack nuts or something. (Once Carrie pressed her ear against the rough bark of the oak and thought she heard Harry laughing.) Carrie knows that eventually the sun will come out again and so will Harry.

When this happens, she sets out her saucer of nuts and waits for Harry to shinny down for a snack and maybe some small talk. Conversation between them is sparse, of course, because Carrie's squirrel is basic and Harry pretends he can't speak anything else. But they smile at each other quite heavily during these get togethers and if she asks Harry a question she answers it for him. Harry sometimes forgets he's a squirrel and says a few words, usually like "Haven't you got anything besides these damn cashew nuts?" or "How about some pistachios once in a while?" Carrie secretly treasures these utterances. They show that Harry isn't all squirrel!

During the early weeks of his squirrelhood, Harry would ask her how things were going out at the Suction Section, but he doesn't ask

about it anymore. Nor does anyone out at the Section ever ask about Harry. A friend of Carrie's told her that there was a bulletin circulated out there suggesting that no mention ever be made of Harry Upshaw or that such a person was ever associated with the Department of Water & Power. This made Carrie so mad she had her water and power removed. "Like me, like my squirrel!" was what she wrote in her letter to Mr. Hagerman, Harry's former supervisor. Several of the office gang who had been fond of Harry defied the edict and sent him a recording of the Boston Symphony playing "The Nutcracker Suite."

Carrie feels that the toughest adjustment she has had to make is explaining her marriage pattern to Harry's old, or pre-squirrel, friends. They simply can't see him as a squirrel. Some of them come by and want to talk to him. When they find they can't, they just throw rocks at him as a friendly hello. Last Thursday (Harry's birthday) Ernie Denton heaved a piece of brick, meaning it to be a birthday greeting, but it hit Harry smack on his bare buttocks and this skittered him deep into the tree and he wouldn't come out even when Carrie and Jack sang "Happy Birthday, Dear Harry" and put out a platter of chestnuts with lighted candles on them.

Ed Thompson from the Sherman Oaks Pet Store scared Carrie half to death one morning when he said to her on the phone that he hoped Harry wasn't carrying bubonic plague or hydrophobia or something.

Carrie called Doc Zing, who never makes house calls, and he came right over. "I've never seen a 200-lb. squirrel," he chuckled. But Carrie didn't laugh.

Doc sat about two hours squinting at the oak through his binoculars. He got a quick look at Harry and he said sure enough there was foam on his lips. Carrie fainted dead away and had to be revived with an ammonia squib. Doc told her that on second thought his diagnosis was not hydrophobia. It was toothpaste. This made Carrie feel much, much

# pix and people



FOUR GOOD REASONS why North Hollywood is heading for the very middle of the Valley "scene" are these civic VIP's. They are spearheaders of the North Hollywood Chamber's installation dinner: (l. to r.) Eddie Holohan, named president for the third consecutive year; Everett T. Carpenter, North Hollywood postmaster and chairman of the dinner; Yvonne De Carlo, honorary mayor; and TV star Joe Flynn, master of ceremonies.

## Popular Man, Holohan!

Eddie Holohan of "Flying Tiger" fame has been drafted for a third consecutive term as president of the North Hollywood Chamber of Commerce, the first person in 37 years to be so honored.

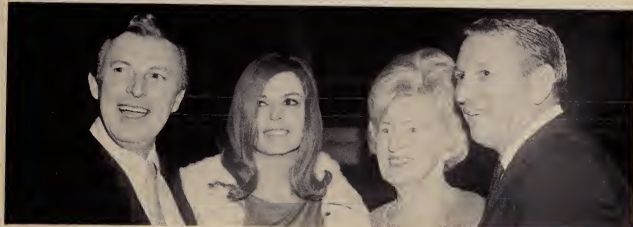
The announcement of the honorable Eddie's signal honor was made by the Chamber's Board of Directors at the organizations 53rd installation banquet held at the Sportsmen's Lodge in Studio City. The third time draft of Holohan is North Hollywood's way of expressing the chamber's high regard for his lead-

ership and gratitude for the civic zeal that he exemplifies.

The installation banquet program was tempo'd by one of Hollywood's master masters-of-ceremony, television's Joe Flynn, formerly a mainstay performer on "McHale's Navy" and currently on Universal Studio's "Ready, Willing and Able."

Glamorous Yvonne De Carlo (Lily of "The Munsters") was named to a second term as Honorary Mayor of North Hollywood.

Postmaster Everett T. Carpenter was program chairman of the installation evening.



BIRTHDAY CAKE-EATERS — Drama coach/director Kenny Kingston of Studio City entertained his mother, Kaye Kingston, with a gala surprise birthday cocktail party at his drama studio on La Cienega. Shown above in the happy birthday mood are, from left, Kenny, Sandra Giles, Mrs. Kingston and J. Rob Jordan of Canoga Park.

## 'THE UPSHAW'S'

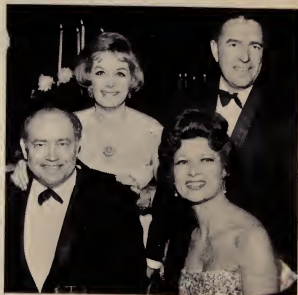
better. How comforting it was to know that squirrel or no squirrel, Harry was brushing his teeth!

Recently, Carrie noticed that Harry was depressed and off his feed. All because his fellow members on the acorn cracking team were teasing him about having no proper squirrel tail.

"Well," said Carrie, "we can fix that!" and she ran into the house and ripped off the fur collar on her winter coat. Harry attached it to his backside by means of an old truss belt and was soon running back and forth on the telephone cable with the collar streaming out behind him.

Secure in her husband's happiness, Carrie Upshaw faces the future with confidence.

Looking not so happily into the future, however, is Encino's Society For The Preservations Of The Oaks. The society fears that as more and more husbands discover, as Harry Upshaw did, that a life free of free-ways, business pressures, teenagers and property taxes is to be had by taking to the trees, a housing problem will exist that is sure to damage the oaks. They plan to consult the Department of Small Animal Regulations about what can be done about Harry.



FIRST NIGHTERS—Celebrating an exciting Huntington Hartford Theatre opening recently at the International Ballroom of the Beverly Hilton Hotel were (seated) producer James A. Doolittle, former burlesque queen Ann Corio and (standing) Mr. and Mrs. Ludlow Flower Jr. of Toluca Lake.

irv antler photo



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**LR**



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## IN MEMORIAM



TOM MC ENERY

Once again the people on the lot are saddened. Tom McEnery passed away December 23rd at the age of 57. Funeral services were held at Forest Lawn, Hollywood Hills. Tom was originally from San Antonio, Texas—the orphanage was his home. As a young man Tom knew what he wanted, attending college at night as an art student. Tom came to Los Angeles and in 1942 went to work at Universal in the Labor Dept., moving up to the Paint Dept. This was a natural for him as the fragrance of paint was always a challenge, whether it was working on a set or starting a new painting of his own. Tom did many oil paintings which were good enough to put on exhibition. His love was his wife Ruby and his family of five children. Mimi, their eldest, 19 years old, is in the Waves and stationed at Norfolk, Virginia. Patrick is 11 and Michael 2½ years old. They have two adopted children; 13-year-old Monique is a combination of Maya Indian and French. Adorable 2-year-old Kelly is Irish, German and Swedish. Tom and his wife celebrated their 20th wedding anniversary Sept. 15, 1966. Mrs. Tom McEnery would like to take this opportunity to thank each and every one for their sympathy, many cards, and beautiful flowers. Many thanks to these Departments: Art, Property, Technical, Staff, and Paint for their generous contributions. Frank Minitello, Paint Dept., said the collections started were for flowers but it soon snowballed. It was comforting to Mrs. McEnery at a time like this to have such wonderful friends.

Big, good-natured Jack Roper passed away at the Motion Picture Home after a lengthy illness. He was cremated at Westwood Village Mortuary. Jack was among those with Revue who came to Universal in 1959 in the Electrical Dept. At one time Jack was heavyweight champion of the west coast for 7½ years. He was heavyweight champion contender and fought Joe Lewis at Wrigley Field in 1939. He also opened the Hollywood Legion Stadium. Jack will be missed by his co-workers and his many friends on the lot, and of the sports world. Our sincere sympathy is extended to his wife Estelle. They were married Sept. 5, 1943.

*EDDIE WOLFE*

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## Ben Stahl, Artist Turned Author, Wrote 'Blackbeard's Ghost'

Courtesy Disney World

It is not unusual in Hollywood to wear two hats. Taxi drivers do it, playing bit parts between stints at the wheel. Script writers and producers do it, filling both roles in hyphenated splendor. But Ben Stahl, who wrote a book, wears two studios, so to speak. One is for painting, the other for writing. And thereby hangs a tale about a tale called *Blackbeard's Ghost*.

As a painter Stahl is experienced and famous. As a writer he is inexperienced and famous. *Blackbeard* is his first book. All Florida, the TV magazine published in Ocala, Florida, carries an article on the Stahls and a picture on the cover, for Mrs. Stahl is a painter, too.

Artist-author, author-artist Ben Stahl today moves freely in two worlds that no longer are as separate as they once were. Almost de Vincian in versatility and creativity, he has built a study and a studio near the entrance to his expansive Sarasota, Florida estate. When he enters one building, he dons the hat of a writer. His presence in the other permits him to concentrate on painting alone.

Stahl has a rich and colorful vocabulary, a boon to any writer. But, beyond this, he has an especially valuable asset — his illustrator's eye. He visualized every scene in *Blackbeard's Ghost* in great detail, and then translated this

into words on paper. And so the story of the burly buccaner grew.

Commissioned by Warner Brothers to paint a portrait, Ben took along a copy of his nearly completed book man-



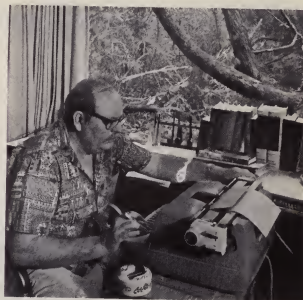
Ben Stahl with some of his best-known paintings, now on permanent display in the Museum of the Cross in Sarasota, Florida, above, and Ben with a few thoughts on *Blackbeard's Ghost*, right.

uscript to Hollywood and showed it to Walt over the luncheon table.

Three days later Walt called to say he was interested in the film rights. The same day Austin Olney, editor of Houghton Mifflin, wired that his company would publish it.

Why *Blackbeard*, instead of Captain Kidd or any of the other villains who plied the pirate trade on the Spanish Main? "Because Edward Teach, alias Blackbeard, was the craftiest rogue who ever buckled a swash," says Stahl, "and yet he had a streak of fun and humor in him that made many of his victims almost forgive his outrages."

With *Blackbeard* locked up in print and production filming, Stahl, not one to sit back on his royalty checks, has signed a contract for a book on art and has a sequel to *Blackbeard's Ghost* in mind. Since he has become a writer, no one can be sure which talented side he will display next.



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## Industry Men Teach Color Course at SC

A special course in the techniques and developing trends in the use of color in motion picture and television production will be offered by industry leaders at the University of Southern California, beginning Feb. 15. Sponsored jointly by the USC Division of Cinema, School of Performing Arts, and the Society of Motion Picture and Television Engineers committee on education, the non-credit course will meet each Wednesday, 7:15 to 10:15 p.m., through May 17. Classes will be held in USC's Cinema building, Theater 108.

## Film Fest at Museum

The L.A. County Museum of Art will hold its second international animated film exhibition for three weeks ending starting Feb. 3. There will be 15 films from nine countries on display, highlighted by a world premiere showing of "Le Deluge" by Jeanne Francoise Laguione.

\* \* \*

(Feb. 23-26) **WHISKEY FLAT DAYS.** Kernville on the shore of Lake Isabella celebrates its gold rush days when a whiskey merchant set up bar on a plank across two barrels. There will be an old-time fiddlers' contest, mule race, pet parade, tours of the old gold mines, Boot Hill epitaph contest, and an 1860 costume contest.

\* \* \*

(Feb. 24-March 5) **CALIFORNIA MID-WINTER FAIR.** In the warm Imperial Valley of year-around crop harvests, they hold their farm fair, not in autumn, but at a time when most fields elsewhere are white with snow. The event will be held at the county fairgrounds at the town of Imperial. The fair parade will be held on the 25th.

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## Hanna-Barbera TV Pilot NBC Special

"We'll Take Manhattan," a half-hour live-action TV pilot produced by Hanna-Barbera Productions, will air as a special April 30 on NBC-TV, preempting "Hey, Landlord!"

"We'll Take Manhattan" stars Dwayne Hickman, Ben Blue, Leslie Perkins, Allen Melvin and Walter Wolf King. James Neilson directed the script by Larry Markes and Michael Morris for producer Charles Stewart and associate producer Arthur Pierson.

## Harry Ackerman Gets 'Minute Man Award'

Screen Gems' executive producer Harry Ackerman was presented with the Treasury Department's "Minute Man Award" yesterday by Jacob Mogelever, the Treasury Department's national contact for the television and film industry, representing Henry W. Fowler, Secretary of the Treasury.

The Award was presented to Ackerman for consistent and constant support of the Treasury Department's Savings Bond drives over the years. This is his second Award.

\* \* \*

Hollywood chapter of the TV Academy this year will select its first annual Miss Emmy to help hoopla its annual awards. George R. Giroux, chapter prez, reports candidates cannot be working actresses or models; must be unmarried and employed in the tv industry.

\* \* \*

Reginald Armour, president S.O.S. Photo-Cine-Optics Inc., New York City and North Hollywood, announces the appointment of C. H. (Andy) Beal as v-p in charge of West Coast activities.

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OPPOSITE EASTLAND SHOPPING CENTER, WEST COVINA

## SPECIAL EXCHANGE CERTIFICATE

FREDERIC APCAR'S  
*Vive Les Girls*

STARRING  
CHARLIE MANNA

GOOD ALL PERFORMANCES

EXCEPT FRIDAYS at 9:30 P.M. and SATURDAYS at 6:30 and 9:30 P.M.

Performance Schedule  
Tues., Wed., Thurs., Sun. at 8:30 p.m. \* Fri. and Sat. at 6:30 & 9:30 p.m.  
Enables Holder to Purchase Two Reserved Seats at Reduced Rate  
Certificate exchanged until one half hour before performance

All ticket sales are final. Present at Box Office or send with mail order enclosing self-addressed, stamped envelope to P.O. Box 829, West Covina, Calif. 91791.

Phone (213) 966-4571 Subject to availability & discretion of ticket seller

ADMIT  
2

Reg. Price  
\$3.00 \$4.00 \$5.00  
Your Price  
\$2.00 \$3.00 \$4.00

ADULTS  
ONLY



### DISCOUNT TICKET

\$5.00 All-Day Chair Lift Ticket for \$4.00  
\$3.50 All-Day Rope Tow Ticket for \$3.00

### SNOW FOREST BIG BEAR LAKE, CALIFORNIA

- 3,000 Foot Chair Lift
- 5 Rope Tows
- Ski Rentals
- Scenic Chair Lift Ride
- 2 Warming Huts with Snack Bar
- Ski Instruction, Class and Private
- Scenic Chair Lift Ride
- 2 Warming Huts with Snack Bar
- Ski Instruction, Class and Private

Right Turn Richfield-Standard Stations—Center of Village  
24-HOUR SNOW REPORT: 213 AT 7-9711 Expires April 30, 1967

DISCOUNT  
TICKET

\$5.00 All-Day Chair Lift  
Ticket for \$4.00

\$3.50 All-Day Rope Tow  
Ticket for \$3.00

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### LOS ANGELES LAKERS

66-67 Home Games at Sports Arena

DAY	DATE	OPPONENT	TIME
Sun.	Jan. 1	Boston	1:25 p.m.
Wed.	Jan. 4	St. Louis	8:30 p.m.
Sun.	Jan. 8	New York (L.B.)	7:05 p.m.
Wed.	Jan. 11	San Francisco	8:30 p.m.
Wed.	Jan. 18	St. Louis	8:30 p.m.
Wed.	Jan. 25	Baltimore	8:30 p.m.
Sat.	Jan. 28	Baltimore	8:30 p.m.
Wed.	Feb. 1	Philadelphia	8:30 p.m.
Fri.	Feb. 3	San Francisco	8:30 p.m.
Sun.	Feb. 5	Philadelphia	7:05 p.m.
Sun.	Feb. 12	Chicago	8:30 p.m.
Wed.	Feb. 15	Boston	8:30 p.m.
Sun.	Feb. 19	Chicago	7:05 p.m.
Wed.	Feb. 22	Cincinnati	8:30 p.m.
Sun.	Feb. 26	Cincinnati	7:05 p.m.
Fri.	Mar. 3	New York	8:30 p.m.
Wed.	Mar. 8	St. Louis	8:30 p.m.
Fri.	Mar. 10	Detroit	8:30 p.m.
Sun.	Mar. 12	Detroit	7:05 p.m.
Wed.	Mar. 15	Philadelphia	8:30 p.m.

### LOS ANGELES LAKERS EXCHANGE CERTIFICATE

SPORTS ARENA  
3939 S. FIGUEROA ST.  
L. A. 37

1966-67 SEASON  
SEE SCHEDULE ON  
REVERSE SIDE

**TICKET SELLER**  
Attach this stub to bottom  
portion of ticket issued at  
discount.

**EXCHANGE ONLY**  
FOR GAMES LISTED ON BACK

This certificate has no cash  
value and cannot be sold.

This certificate enables holder to purchase one seat at reduced rate at  
SPORTS ARENA TICKET OFFICE **ONLY** either by mail or in person.  
Send mail order direct to Lakers at Sports Arena at least 6 days prior to  
game. Enclose check payable to L.A. Lakers. Enclose one certificate for  
each ticket ordered, also send self addressed stamped envelope.

**\$1.00 DISCOUNT**  
ON PURCHASE OF  
**\$3.00 - \$2.50 - \$2.00**  
FULL PRICED RESERVED SEAT

No refund or exchange on tickets pur-  
chased with this certificate. Seat stub  
must be accompanied by this certificate  
for admission.

EMPLOYER.....

**POSITIVELY VOID**  
**ONE HOUR BEFORE**  
**GAME TIME**

### DISCOUNT COUPON FOR 2 *The Comedy Hit of the Year*



THE  
**GROUP**

"He called me his  
Little Lolita" . . .

**PRINCESS THEATRE**  
870 N. Vine St. HO 2-8444  
Hollywood - HO 7-3831

\$3.00 FOR \$2.00	\$4.00 FOR \$3.00	\$5.00 FOR \$4.00
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SHOWS NIGHTLY EXCEPT MONDAYS - 8:30 P.M.  
Two Shows Saturday — 8:30 & 10:30

SUBJECT TO AVAILABILITY  
CALL FOR RESERVATIONS

### SEE SPEEDWAY RACING WITH A CRISSCROSS INTERSECTION **FIGURE 8**

**STOCK CAR RACES**  
10,000 SEATS  
PLENTY OF PARKING  
Every  
**SUN. EVE.**  
Gates open 6--1st Race 7 pm



Good Any Sunday Night

**Ascot**  
18400 S. Vermont-Gardena  
Easily Reached - Just Off  
Harbor & San Diego Fwy's.

**PASS 2**  
SAVINGS  
PER  
PERSON  
**50¢**

# SHOP AND SAVE

## "Where Chevrolets Cost Less"



### BRAND NEW '67 IMPALA

2-DR. HARDTOP

**\$2377**

FULL PRICE  
Plus Tax & License

Full factory equipment including heater, backup lights, smog device, safety brake system and all new safety features. Order Today!  
5 YEAR OR 50,000 MILE WARRANTY.

"Nobody walks away from Fletcher's Chevrolet"

### IMPORTANT... Please Read

#### INVESTIGATE BEFORE YOU INVEST!

If you are wondering if your present car or available cash will enable you to buy a New Car or a fine OK Used Car, you can stop wondering. We at Fletcher's will carry your contract, you need not be concerned about your down payment, the value of your present car or about your monthly payments because we will arrange payments to fit right into your budget. We have no bank or finance company to tell us who we can and cannot sell to, so just about anyone can afford a Fletcher's Chevrolet. We say bring us the offer other dealers say can't be accepted and we'll show you why at Fletcher's we continue to sell more!

- ★We specialize in contented customers
- ★No sale or service complete until your satisfied
- ★Over 700 cars to choose from
- ★100% Financing Available
- ★We carry our own contracts

OPEN 8 A.M. TO 10 P.M. — 7 DAYS A WEEK!

### BRAND NEW '67 CAMARO

HARDTOP COUPE

**\$2177**

FULL PRICE  
Plus Tax & License



Bucket seats, padded dash & visor, 2-speed wipers & washers, outside mirror, heater, backup lights, smog device, safety brake system, and all new safety features. See Stock #1242.  
5 YEAR OR 50,000 MILE WARRANTY.

# FLETCHER'S CHEVROLET

Your Friendly Chevrolet Dealer

16425 VENTURA BLVD., ENCINO 783-8300

CAPRICE • IMPALA • BEL AIR • BISCAVNE • CHEVELLE • CHEVROLET II • CORVAIR  
CORVETTE • CAMARO • CHEVROLET TRUCKS



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